

EQUATIONS SHOWING THE NATIONAL WORLD PICTURE IN THE WORKS OF DULAT ISABEKOV

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Annotation. "Equality is one of the categories in which national peculiarities of artistic thinking are collected, national differences of worldview are collected."

Keywords: comparison, epithet, national world, national psychology, national behavior, linguistic and cultural units.

ДУЛАТ ИСАБЕКОВ ШЫҒАРМАЛАРЫНДА ҰЛТТЫҚ ДУНИЕ СУРЕТИН ТАҢЫТАТАЫН ТЕҢЕУЛЕР

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Анната. «Тенеу – көркем ойлаудың ұлттық ерекшеліктері жинақталған, дүниетанымының ұлттық өзгешеліктері бас қосқан категориялардың бірі».

Кілтті сөздер: тенеу, эпитет, ұлттық дүние, ұлттық психология, ұлттық мінез-құлық, лингвомәдени бірліктер.

Аннотация. "Равенство-одна из категорий, в которой собраны национальные особенности художественного мышления, собраны национальные различия мировоззрения".

Ключевые слова: сравнение, эпитет, национальный мир, национальная психология, национальное поведение, лингвокультурные единицы.

An epithet, an epithet is an artistic concept that indicates a thing, thing, phenomenon or their sign, property, quality. Regular similes (golden bridge, curly wave, critical clock, strong bond, warm affection, etc.) are abundant in popular language. In Abay's poetry, many types of similes are used with their essence and meaning. Especially, the simile used in connection with the criticism of a horse in the poem "There is a partridge like a thresher and a reed ear" is a vivid example of this; "Reed ears with a partridge-like partridge, A sheep's neck, a rabbit's jaw, a cheekbone"; "Goat nose, thin lips, long teeth"; Similar similes such as "an antelope that does not reach a beaten horse", deep thoughts, deep words, and deep science are also tropes originating from Abai.



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Describing a certain quality, behavior, sign of a person in the language system and in the use of the writer and speaker is a variety of things that have long been formed in the living conditions, culture, traditions, customs, worldview, knowledge, daily life and life experience of the users of the said language. , is realized in connection with the phenomena. In other words, traces of the spiritual and material culture of the people can be observed from the language. And language elements at any level can have an emotional effect only in the text system. The peculiarity of such a literary text as a unit of aesthetic communication is its universality (anthropocentricity), that is, knowledge of the world and its manifestation in the work of literature is primarily focused on human knowledge, and the given artistic events are considered ways of its comprehensive manifestation.

In the works of D. Isabekov, there are often similes showing the picture of the national world. For example :

I National-cognitive units related to beauty and beauty:

I remembered holding Mariam's white fingers, which were fluffy like cotton (Mazaziz days, p. 74).

As for Safurazhan, she was as charming as an angel, as light as a spring bird, and her white dress, like the wings of a seagull, did not get dirty (Peri and perishte, p. 102).

Then my face touches Safura's coal-black hair (Fairy and Angel, p. 107).

She was a girl with double braids braided like a rope, with a color as if she had put it in her mouth (Life, p. 347).

The moment he looked down again, his white cheeks became red like a newly ripening apple (Fairy and Angel, p. 115).

Epithets and similes related to the eyes in recognition of female beauty are depicted according to the national world picture in the knowledge of each writer, but they are interwoven with various expressions. For example, M. If Auezov recognizes "big sheepish eyes, bright eyes, thoughtful eyes, urgent eyes" as a model of beauty, and

G. Epithets such as "big black eye, big eye, tool-like eye, mirror eye" are close to Musirepov's knowledge.

Blackcurrant's eyes, filled with fear, sparkle like fire

(D. Isabekov. Diamond).

At that moment, he raised his head and fixed his smile on me like a blackcurrant, and nodded as if to say "come on" (Diamond, p. 182).

Salanat's face lit up with honey and blossomed like a morning glory flower (Diamond).

The word "Kulkayr" is defined as "perennial plant with clustered leaves, white, pink, brown-red, yellow flowers" (KTTS, vol. 6, p. 461). Growing up in a wide field, grazing cattle on its grass and breathing its clean, fresh air, a Kazakh boy knows that kulkair is contagious and pleasant for sheep along with herbs such as wormwood, yarrow, and fescue. Also, he can recognize and distinguish among the countless grasses and flowers that he sees every day. It is not difficult to visualize the appearance of this plant in the morning when it blooms.

His hair is as big as a bat's hair, and his eyelashes are as big as spears. His face was as white as a full moon, blood gushing out of it, and his cheeks looked like fresh apples (Gauhar tas, p. 174).

He, too, caresses the vast field like an unripe clover, and sings to the spring crow (Diamond, p. 189).

He glared at me like a startled deer and sat down with his hands on his cheeks (Diamond, p. 189).

II National-cognitive units used depending on the weight of a person's body:

1) Equations used to express light weight:

With that impulse, uncle Kulakhmet fell into the arms of a man with a tall body, a shiny beaver earring on his head, and a blue fur coat with a collar around his ears (Peri and perishte, p. 147).

"God's wind is the moon!" pretending to say, the old woman like a scotch sprinkles the fire again (Life, p. 318).

It was only there that Kievan saw his old woman sitting next to the hearth like a black man (Life, p. 319).

After a while, Botbai, who was as long as his head, as black as a turban, as thin as an opium, with eyes as deep as a well in the desert, with two ears floating like a broom, and a horse's teeth, came in (Esephot, turkey and domino, p. 385).

2) Equations used to express heavy weight:

Like a mountain, your Ibysh is like a handful of cotton in front of him (Diamond, p. 168).

It's a thing that is like two people sitting on two shoulders (Dermene, p. 280).

III National-cognitive units used depending on human feeling and mood:

The sadness of the child in the womb ate Kyzymkul's mind like soot on a shawl for three months of winter (Life, p. 351).

The sadness of the child in the womb burned Kyzymkul's mind like a fire for three months and turned it like a stunner (Life, p. 351).

And, she is also sitting next to me, looking sad like a girl who is being taken away, wiping her wet skin with her thin fingers (Fairy and Angel, p. 150).

Units of material culture (clothes, dishes, weapons, tools, household equipment, items related to animal husbandry):

"The lexicon of material culture is the name of material production and cultural creations preserved on the basis of their cumulative function as a lexical-semantic category based on the national spirit and taste, as a result of a technological process in accordance with national life and economic characteristics, created through word-generating models according to their meaning and function" [27,13].

On the other side, two trunks, two chests, blankets and pillows were piled up to the ceiling, and the yellow blanket was closed to prevent dust from entering (Mazasiz dinyar, p. 41).

At one point, I stopped playing the drums and held my head up (Troubled Days, p. 43).

Only when I entered the house and the low door of the yurt stopped swinging did I turn towards the well (Diamond, p. 191).

The Kazakh people clothe their bodies with clothes, starting with "dog clothes" at birth and "afterlife" at death, and attach great importance to the creation of clothes that are very important for human life. The ethnos had a very high taste and knowledge to be able to consume it as needed. In this regard, we tried to reveal the ethno-cultural nature of several names of clothes, including the names of women's headdresses, which have great significance in the life of the nation.

Among Kazakh national clothing models, the headdress has a very high semantic status.



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In the Kazakh tradition, a headdress is considered a sacred garment that represents beauty, luxury, and wealth. The Kazakh proverb "a friend looks at your feet, an enemy looks at your head" must have been formed from this.

When I opened my eyes, I saw an owl and a firecracker hanging from a rafter (Diamonds, p. 214).

Uki linguistic and cultural unity has its own meaning according to mythical knowledge. The Kazakhs, who believed that it protects them from tongue and eye, diseases, considered it sacred.

Ethnic, economic and climatic conditions are taken into account and sewn according to ancient traditions. Kazakhs have inner, outer, wet, one-piece, decorative, and some ceremonial clothes. One-wear clothes are luxurious clothes made of expensive fabrics, worn for weddings, gatherings, and trips to foreign countries. In the Kazakh tradition, a man wears the best and best clothes when going to war. Underwear: shirt, vest, vest, jacket; for outerwear: cape, hood, waistcoat, coat, jacket; Wetsuits include: cap, side cape, kebenek canvas, outerwear. Clothes are made of wool, silk, felt, and fur. Kazakhs especially value the skins of antelope, antelope, tiger, antelope, sable, marten, white mouse. Tunas were sewn from the skins of these animals. Wealthy people wore the drink, which is considered an indicator of high social status. The interior is covered with silk, velvet, and shiny. The now removable collar was made from the fluffy fur of the back of the fox and from the fur of the fur, and sometimes the edges and edges were covered with the latter. According to the data in the works of art, the underwear was the outer clothing of the wives of khan-sultans and rich manaps. A coat lined with valuable fur was called a belly. According to this fur, it is divided into sable fur, deer fur, wolf fur, and mink fur. The insides are lined with precious silk fabrics such as shuga, maut, three groups of velvet, satin, blue beren, manat, kirzimi, torgon, and lambek. The insides are sometimes made with a decent, thick, ribbed collar.

Two strangers, wearing hoods and thick underwear, came in one after another and greeted each other (Life, p. 354).

- Moldeke, betrothed on the betrothed side. Take this as a sign of friendship, offered with good intentions, - he offered a whip with a silver handle (Shaldar, p. 328).

A girl, a newly married young woman, a mother who has given birth to a baby, a smart girl who has seen and experienced a lot in life, were separated by our ancestors, first of all, from their leadership. The girls wore owl turbans and berets.

In the middle of the class of five passing girls, there was Togzhan, riding a horse with a silk mane and a white horse.

A stout, big-eyed blond girl wearing a Karatau marten fur was pulling horizontally in front of her (I. Esenberlin. Koshpendiler).

Girls' berets are decorated with fur, and an owl feather is worn on the top, which acts as a protector. Our ancestors, who were gods of the sky, considered the bird to be a sign of the sky and expressed their respect for it by using it widely in their lives and depicting it in the art of tultuma. Our people traditionally wear feathers on the head of a boy and a girl, on the head of a child, on a baby's cradle, on a carpet, on a race horse, on a Chechen drum, on a young bride's curtain, etc. 27, 21].

- Turn your nose into a bulging head, only the owl is numb (G. Musirepov. Ulpan).

When I opened my eyes, I saw a firecracker with an owl hanging from the rafters. It was sewn from red velvet, like a tulip opened before dawn, and tinkling silver coins were stuck around it (Diamonds, p. 184).

Words of blessing and gratitude given by the characters of D. Isabekov are used in the following manner:

"Let your cup be blue, my candle, this is a privilege for the old" (Mazasiz dinyar, p. 87).

I say my blessing: "Let your cup be blue, my dear, be alive" (Suyekshi, p. 234).

- Do a lot, mother (Sueyokshi, p. 256)

- Good luck, may God grant your wish! (Sueyokshi, p. 269)

- Goodbye, my friends, may your work be alive! (Dermene, p. 275).

- No need, God be pleased! (Dermene, p. 275).

- Grant your wish, look! (Dermene, p. 301).

- God, let your path be corrected (Dermene, p. 302).

- Let God show his line, let him show his line! (Dermene, p. 300).

- Be blessed and live, my son. Where are your grandchildren? (Black House, p. 342).

- May God grant your wish, Katira! (Old women, p. 338).

National psychology, the characteristics of national behavior are preserved and recognized only in the nation's own language. In the writer's works, the linguistic and cultural units that make up the linguistic image of the national world also present the negative aspects of Kazakh personality and customs.

Below are the units representing the value of the curse:

In their eyes, I seem to read "black-faced moon, with which face are you treading the ground" (Mazasiz dindar, p. 74).

- "Hey, you crazy people, you go in and out a thousand times, and you forget that there is a threshold at your feet" (Mazasiz dinyar, p. 77).

- "Adira Kalgyr, do you think there is mercy in them" (Gauhar tas, p. 169).

- Damn your father! Now we will leave again (Dermene, p. 295).

- Oh, damn your grandfather! Damn your grandfather, what are you doing? - said Kievan, going out into the corridor with his sword (Life, p. 318).

- Oh, where are you, has the earth swallowed you, swallow the earth! (Life, p. 318).

- Oh, don't stay here, don't stay here! Why don't you die before you finish... (Life, p. 319).

- "Don't be born, thank you!" - said the girl as her mother fell down (Life, p. 344).

The writer D. Isabekov especially studied the human soul, its inner world. In conclusion, we can say: D. Isabekov's work is an artistic table that combines free mind and hard work, it is a different world. Of course, we summed up the thoughts in accordance with the purpose of the research about the artistic side of the writer, the linguistic and cultural units that show the picture of the national world. And when each issue is considered in depth and compared with other writers, there are enough grounds for the expressed thoughts. We think that it belongs to future basic researches.

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